

Publishing Strategies and the Function of Translation: Dalene Matthee's Fiel's Child and its German Translation

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Abstract

The study focuses on the role of publishing strategies and the function of translation with specific reference to the German translation of Dalene Matthee's *Fiela's Child*. The hypothetical scheme of Lambert and Van Gorp, which aims to show which relations play a part in the production and shaping of translation as well as Fairclough serve as a basic guideline for the analysis of any genre-type shifts between high popular and trivial literature, with the hypothesis being that the publishing house has an influence on a genre-type shift taking place between high popular and trivial literature. The role of the German publishing house, namely the *Bastei Lübbe Verlag* and its policies, are studied in this context. In addition, the relevance theoretical notion of processing efforts (Gutt) are applied to the text with regard to the German readership.

Declaration

I declare that this research is my own, unaided work.

It is being submitted in partial fulfilment of the requirements of the degree of Masters of Arts in Translation in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other university.

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Chapter 1 : Introduction

An overview of theories relevant to the project within the domain of descriptive translation studies.

The practice of translation and the theory of translation incorporate some controversial issues: the concept of equivalence, the status of the original as well as the role of the readership, to name just a few. Nevertheless, a substantial number of contributions have been made in the field recently and these serve to highlight relevant and worthwhile issues within the framework of the present study.

The aim of this study is to examine the publishing strategies of the *Bastei Lübbe Verlag* which published Dalene Matthee's *Fiela's Child*, and to analyse the function of the translation. It will be examined, within the framework of the model of Lambert and Van Gorp as well as Fairclough, whether the proposed functional shifts that took place between the source and target text have resulted in a genre shift from high popular literature to trivial literature.

This particular book was chosen for a number of reasons: Firstly, *Fiela's Child*, which the author herself translated from Afrikaans to English, reflects and highlights problems embedded in South African society. South Africa with its specific political and sociological problems has attracted

substantial publicity and interest in recent years, especially in Europe and the United States, and with her English translation, Dalene Matthee attempts to familiarize readers outside South Africa with her interpretation and vision of a South African "reality".

Secondly, the German translation of *Fievel's Child* has been successful in publishing terms as the book has been re-published twice since its original publication in 1990. It is nevertheless a problematic translation in that it reflects grammatical errors, obvious mistranslations as well as an often unnatural German sentence structure. The question therefore arises, what makes a translation successful? Venuti writes that a text is judged as successful by most editors, publishers, reviewers and readers "when it reads fluently, when it gives appearance of being as transparent as the original, reflecting the ideas of the author, and his/her particular style and personality" (1992:10).

Ideally, strategies employed by the translator should therefore at least include a linear syntax, the employment of current language, linguistic consistency and the usage of correct and typical idioms, to name just a few. In this context, Peter Newmark, who is concerned with the practical task of producing translations wrote an excellent textbook on the practice of translation which offers translation scholars numerous tools on how to complete a so-called "good" translation. (cf. Newmark. 1988. *A Textbook of Translation*).

The German translation of *Fievel's Child* can, however, be regarded as contrary to what scholars like Newmark would call a satisfactory and good translation. The book has nevertheless been

asuccess despite its obvious mistakes and flaws and enjoys a wide readership. This makes it important to establish the reasons why the book has turned out to be so popular - although it would not be regarded as a good translation within the existing corpus of translation theory. The translation of *Fidel's Child* in the *Bastei Lübbe Verlag*, a publishing house of trivial literature, can hence serve as a good example to study genre shifts and functional shifts, with the hypothesis of the present study being that these shifts resulted in an altered function of the target text.

Although it is commonly agreed that translation is much more than the mere transcoding of words, it is only recently that research in the field of descriptive translation studies began to focus its attention on various factors influencing the act of translating. Perceptions in translation studies started shifting with the emergence of descriptive translation studies, which, unlike its former prescriptive translation scholars, (e.g. Juliane House 1977), emphasize the target text, and study how translations function in the target system. Descriptive translation studies therefore embrace the basic notion that texts are facts of one system only, with a translation operating first and foremost in the interests of the culture in which a text has been translated, and therefore not necessarily in the interest of the source text culture. (Bassnett, Snell-Hornby, Toury, Hermans, Lambert, Lefevere).

In order to produce an accessible translation the translator ideally has to consider the demands of the target audience with its own inherent cultural nuances and elements. The relationship between the source and target text is of a binary nature and this relationship is essential for the process of translation to take place. A translation only comes into existence because of the target

system it aims to serve. Snell-Hornby described one of the basic notions of descriptive translation studies which views "not the word, nor the text but the culture as the operational unit of translation" (Snell-Hornby 1990:8). This notion implies that a translation depends on its function as a text implanted in the target culture and the text therefore should be adapted to meet the specific needs of the target culture. Instead of searching for equivalence between the source and target text, and describing any deviation from it as has been done in the domain of prescriptive translation studies, descriptive translation studies thus concentrate on the target system..

The existence of a relationship between the source text and target text is a basic fact, but the relationship existing in the target text are facts of one language and one textual tradition only: the target's. (Toury 1980:83)

The translator is inevitably part of the relationship between the source and target text in that s/he is first of all a representative of the target culture, fulfilling the needs of his/her target audience. At the same time the translator has access to the source system and, ideally, an understanding of the intricacies of the source text culture. In order to transfer a text into another language and hence different system, the translator has to make use of the existing norms of the target system, while interpreting and re-writing the text. From the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose (Bassnett and Lefevere 1990:5).

Adopting a descriptive approach to a translation ideally entails that a systemic framework is

established or applied by the analyst of a translation in order to collect, order and explain data. Instead of providing guidelines for the next translation to be made and passing judgement on any number of existing ones, the descriptive method claims to take the translated text as it is, and tries to determine the various factors that may account for its particular nature (Snell-Hornby).

The reason for the development of descriptive translation studies was the need felt by scholars like Toury and Hermans to break away from the notion of the source text, which has always been treated as sacred, due to a romantic, idealized perception of authorship. The moment an original text is regarded as a yardstick and the supremacy of the original is taken for granted, the act of translating can only consist of finding the best possible equivalents in the target language. Equivalence is therefore indeed the central concept of linguistically oriented schools which first of all assume that equivalents between languages exist and that it is possible to produce a text that functions in the same way in the target audience as the same text functioned in the source text audience. (c.f. Snell-Hornby in Bassnett & Lefevere 1990:79-86).

This perception of matching texts according to the best possible equivalents perpetuates the basic idea that translation as such is mainly a practical activity, more of a manual exercise than an intellectual activity. This notion of the translator being rather a skilled craftsman than a talented writer is reflected in most copyright laws as well as most contracts translators enter into with their publishers. The law in Britain, Germany and the United States, for example, defines translation as an 'adaptation', as 'derivative work', which is based on the 'original work of

authorship' and which requires the permission of the author before it may be translated. The United States Code includes the provision:

that a translation can be contractually defined as a work made for hire, in which case the employer or person for which the work was prepared is considered the author and owns all of the rights comprised in copyright (Venuti 1992:2).

According to Venuti the profession of translation is still marginalized today by the essentially idealized concept of the author, which turns the original into an untouchable, sacred piece of work which is regarded as the expression and result of an author's creative life, expressing his/her creative self (Venuti 1992:3).

Structuralists like Roland Barthes argued against the romantic concept of the author being the originator of a text and preferred to regard the author of a text as someone who only has the power to mix already existing writings, to reassemble and redeploy them. According to Barthes writers do not produce texts which are an expression of their essential inner selves, but instead draw on the immense dictionary of language and culture when writing. They therefore mix already existing texts and ideas rather than create something completely new and original (Barthes in Selden, R. 1989:85).

De Man, who questions the concept of authorship and originality resulting in the subordination of the translation to the original argues:

A translation canonizes the foreign text, validating its fame by enabling its survival. Yet the afterlife made possible by the translation simultaneously cancels the originality of the foreign text by revealing its dependence on a derivative form. That the original was not purely canonical is clear from the fact that it demands translation, it can not be definite since it can be translated. (De Man in Venuti 1992:82)

Descriptive translation scholars therefore support the idea that the notion of the original has little importance attached to it anymore. Translation is now seen as an act of re-writing, as an act of admitted manipulation. Bassnett and Lefevere hence argue that a definitive translation does not exist and that a translation is a manifestation of the socio-cultural context people come from, a notion which ties translation studies up with discourse analysis.

Fairclough who contributed towards the development of discourse analysis studied the significance of language in the production and maintenance of power. Fairclough consequently argues that there is no external relationship between language and society but rather an internal, dialectic relationship:

Linguistic phenomena are social. Whenever people read, write or speak, they do so in ways which are determined socially and have social effects. (Fairclough 1992:23)

It is therefore important that the translator is aware of the fact that translation is the site of multiple forces which are not only of a linguistic nature, but also determined by political, cultural and institutional factors. Ideally, translation studies should be an activity that studies the conditions under which translators work. It should therefore include an investigation of the constraints imposed on a translator by institutional structures, such as the publishing house which determines the production, circulation and often even the reception of translated texts. The investigation of these factors have been mentioned by numerous descriptive translation scholars who acknowledge that extra-textual features have to be considered when studying a translation (cf. Van Gorp 1985, Snell-Hornby 1988, Bassnett and Lefevre 1990, Hewson 1991).

In this context, it therefore becomes important to study the *Bastei Lübbe Verlag* which published *Fieda's Child* and is well known for its publication of trivial literature. The publishing house, which is one of the biggest in Europe, is an umbrella organisation consisting of four branches, namely the Bastei Verlag, the Gustav Lübbe Verlag, Bastei Lübbe Taschenbücher and the Druckhaus Lübbe. Gustav Lübbe, the head of the enterprise comments on the readership targeted by his publishing house in maintaining:

that experts have come to the conclusion that readers of trivial literature read more books and paperbacks than other readers and that they remain steady readers throughout their lives supporting publishing houses like the Bastei Lübbe Verlag. (Informative brochure from the Lübbe Verlag 1993:1, translation my own).

Germany is one of the nations in the world that reads the most and figures show that the former West German nation of approximately thirty million people read an average of twenty books a year, per capita (Thresen 1971:48). However the books that are usually read are not reviewed in the "Welt der Literatur" nor discussed in the "Zeit" or the "Spiegel" and sales figures indicate that the so-called dime novels influence the taste and opinions of a large section of the population, rather than literature that is perceived as "good" literature.

A circular that was released from the Bastei Lübbe Verlag reflects the ideological stance of the publishing house and is also an indication of the readership at which the publishing house aims:

The novels from the Bastei Lübbe Verlag have to be free from any elements that might be detrimental for young people. Due to this reason texts containing realistic descriptions of murders, fights and tortures should be avoided. The description of authorities and custodians of the law should not be portrayed as corrupt and evil. The *Bastei Verlag* explicitly wants to point out that all characters who are on the side of the law have to react accordingly. (Thresen 1971:48, translation my own)

It can be hypothesized that the readership targeted by the original author of the novel, Dalene Mathee, might be different from the readership targeted by the German version. The English version of the book has itself been the subject of controversy and debate in Afrikaans literary circles, with discussions evolving around the issue whether the book should be grouped into the genre of popular literature or rather trivial literature. Consequently, it will be interesting within

the framework of this research, to study the intention of the target text, which, as might be hypothesized, is connected to the strategies of the *Bastei Lübbe Verlag*, a publishing house which is essentially consumer-oriented and caters for a certain strata of readers on the bookmarket. It is hence necessary to include a discussion of the literary genre of high popular and trivial literature within the scope of this project. In addition, certain aspects of the translation shall be examined within the framework of descriptive translation studies in order to account for the nature of the translation. The data assembled can serve to investigate any genre-type shifts or functional shifts between the source and target text.

The translation is problematic in that it contains obvious typing errors, unidiomatic expressions as well as a substantial amount of Afrikaans expressions (for example *oom*, *baas*, *veld*) that are not footnoted or explained in the target text. The question of the readership and the accessibility of the text therefore have to be addressed and the recently developed reader-oriented theory of Sperber and Wilson, that has been developed further by Ernst August Gutt, is useful in this context.

Gutt maintains that successful communication is achieved "when the hearer selects the speaker-intended meaning from the set of potential meanings that could have been derived from the cognitive environment" (Gutt 1991:30). Sperber and Wilson who developed relevance theory, and which theory Gutt used as a basis for his research, regard as an ideal communication a situation where the communicator produces a stimulus from which the audience can infer what s/he meant,

a stimulus that Sperber and Wilson termed *informative intention* (Sperber and Wilson in Gutt 1991:23)

The linguistic expressions reaching the audience do have some meaning "but are not necessarily identical to the meaning actually conveyed by that expression at any given occasion" (Gutt 1991:25). In order for a certain meaning, aimed at a certain reader, to be concrete and understood, context becomes important. In relevance theory, context is used in the sense of it being the cognitive environment of the reader or hearer, and the assumptions they hold about the world. The communicator, author or translator therefore have to make certain assumptions about the knowledge of the addressees as well as their mental ability to interpret the information input. These assumptions though can only be potential assumptions as communicators can never really assess the cognitive environment of their readership. This is a consideration that is not really addressed by Sperber and Wilson or Gutt, and which will be discussed in the third chapter of this project.

As stated by relevance theory, the event of not relating to a text, or not understanding it at all, occurs when the communicator and therefore translator, holds the wrong assumptions about their readership, and which therefore renders the act of communication unsuccessful. According to one of the parameters of relevance, readers are regarded as having the human tendency of investing as little processing effort as possible. The accessibility of achieving a successful communication therefore depends on the amount of effort a particular retrieval requires. As has been mentioned beforehand, the translator of the target text incorporated a substantial number of typical Afrikaans

terms into the text and these are not explained in adjacent footnotes. Relevance theory suggests though that the text has to be made as accessible as possible and that misunderstandings that might arise due to the incorporation of Afrikaans terms into a German text, should be avoided.

The key concept of relevance theory, namely relevance, entails that the notion is based on the interplay of two components, *contextual effects* (which are derived from context modification) as well as *processing efforts* (the effort required to understand and interpret a text), with the ideal communicative situation being a situation that is characterized by high contextual effects and small processing efforts. Sperber and Wilson's notion of relevance entails that:

An assumption is relevant in a context to the extent that its contextual effects in this context are large. The second condition entails that an assumption is relevant in a context to the extent that the effort required to process it in this context is small. (Sperber and Wilson in Gutt 1991:31)

The expectations of the reader should therefore be met, in that their attempt at interpretation will yield adequate contextual effects at minimal processing costs. The question of readership, namely what can be expected from the readership as well as what the readership might expect from a text like *Fieba's Child* have to be addressed at this point. The merit of reader-oriented issues are that they have contributed in shifting the focus in translation theory. It therefore becomes apparent that the *target*, and hence source culture, is no longer foisted on the target language with the aim of a faithful reproduction of the original text, but that translation is rather

regarded as an interpretation and adaptation of the target milieu. The question that has to be dealt with at a later stage is whether the target text of *Fiela's Child* has been adapted sufficiently to meet the needs of a German readership.

Gideon Toury studied the degree to which norms are applied and chosen and he coined the term of *norms* in order to arrive at an understanding of the various approaches and choices a translator has at his/her disposal when translating a text. He called the process of adopting a certain approach the *initial norm*, which entails the personal decision of the translator to decide whether to produce a translation that is very close to the source-system, even if this happens at the expense of the norms existing in the target-system, or whether to adapt the text, if necessary, to a large extent to the target culture, so that it becomes accessible to the target readership (Toury in Hermans 1985:16-41). According to a reader-oriented stance, an ideal translation would be characterized by low processing efforts and large contextual effects, which in Toury's terms would in most cases amount to a translation that has been adapted to the target culture. The *initial norm* of the translator is hence a product that is context-specific.

Translation is a social activity and the product of "two sets of norm-systems" (Toury 1980:53). Toury divided these norms into two different categories, namely *preliminary norms* and *operational norms*. The *preliminary norms* are those that deal with the translation policy such as which works are selected for translation, the authors that are chosen, and the literary genre. These norm-regulating policies are different for different literary systems and they will be studied within the framework of the policies that have been adopted by the *Bastei Lübbe Verlag*.

Operational norms refer to the decisions and approaches translators adopt during the process of translating a text. According to Toury "they affect the matrix of the text, that is, the modes of distributing linguistic material in the text, and the actual verbal formulation of the text" (Toury 1980:67). The norms pertaining to the matrix are those which determine the shape, segmentation and formulation of the source-text material into that of the target-language, and the extent to which adaptation and manipulation of that material takes place.

Part of the decision-making, therefore, consists of establishing which approach to the translation has been adopted as well as establishing other external factors that might have contributed to the approach of the translator. A colleague of Toury, Itamar Even-Zohar developed the concept of an *adequate translation* which is essentially a source text oriented attitude, where the culture-based norms of the target-language are not taken into account to large extent. At the opposite end of the spectrum is the *acceptability pole* which refers to an approach to the translation that is essentially guided by the needs of the target culture (Toury 1980:115). Toury explains these concepts in the following way:

The decision made by the translator will generally be some combination of, or compromise between, these two polar extremes. Nevertheless, they may serve as theoretical methodological notions for the identification of the actual relationship obtained between a certain source text and target text.

(Toury 1980:116)

Toury has since been widely criticized for his notion of examining a translation according to the *adequate* and *acceptability pole* and it has been argued that these two criteria do not offer a substantial, in-depth tool to analyse the translation (Snell-Hornby 1990:7). Toury regards texts and their translations as a transfer of basic entities which function in their own linguistic systems. He claims that "every instance of transfer has to do with two semiotic entities and the two respective systems underlying them". The transfer operation thus involves entities from one semiotic entity "belonging to a certain system, to generate another semiotic entity, belonging to a different system" (Toury 1980:12). In this descriptive view the translated text itself is regarded as an observational fact that serves the target text system, taking into account aspects of cultural and linguistic differences.

To be able to establish the strategies adopted by the translator and hence his/her norms, the scheme of Lambert and Van Gorp offers some useful guidelines which shall be applied in this project for the textual analysis on a micro- and macro-level. The two theorists based their research on a theory containing the "basic parameters of translational phenomena, as presented by Itamar Even-Zohar and Gideon Toury in the context of the so-called polysystem hypothesis". (in Hermans, 1985:43)

The initial hypothetical scheme consists of the *literary system number one* referring to the source text which constitutes the author, reader and text belonging to the system of the source text. The *literary system number two* consists of the target text which constitutes the author, reader and text situated in the target system.

Lambert and Van Gorp maintain that the link between these two systems of communication cannot be predicted as:

[it] stands for an open relation, the exact nature of which will depend on the priorities of the translator's behaviour which in turn has to be seen in function of the dominant norms of the target system. (in Hermans 1985:43)

The precise nature of the relationships existing between the literary systems of the target and source cultures have to be examined and need to be studied if one wants to arrive at an understanding of the operational norms influencing the translation process and therefore the end-product, namely the translation. The following relationships become apparent between a source- and target-text:

- relationship between the authors of the two texts.
- the intentions of the authors of the source text and target text and their correlation.
- the reception of each of the texts in their respective systems.
- relations between readers of the two texts.
- the source system in its literary system.
- the target system in its literary system.
- literary system one as opposed to literary system two. (Lambert and Van Gorp in Hermans 1985:44)

Lambert and Van Gorp suggest that not every relationship has to be studied and it is left to the discretion of the analyst to determine which sets of relationships are the most important. The advantage of the proposed scheme is that it is not concerned with the out-dated concept of *equivalence* as applied by the school of prescriptive translation studies that regards translation as a process where the reproduction of a text into another language consists of finding the closest natural equivalent of the source language message first in terms of meaning and second in terms of style. Prescriptive translation scholars as a consequence regarded the text as a linear sequence of units and translation was regarded as merely a transcoding process involving the substitution of a sequence of equivalent units (Snell-Hornby). The system as proposed by Lambert and Van Gorp offers a more systematic and broader framework to undertake the analysis of a translation as other external factors that influence the process of translation are studied. All the "functionally relevant aspects" of the translation process are explored in their "historical context" as well as studying textual features, reception and sociological appearance (Lambert and Van Gorp in Hermans 1985:45).

As it is impossible to study all the proposed relationships within the framework of the present study, I decided to concentrate on very specific aspects of the text, such as idiomatic expressions, forms of address and dialogue throughout the text, rather than dissecting a chapter that has been chosen at random. As has been mentioned, Fairclough who developed a grid of how to carry out a text analysis shall be applied within the framework of Lambert and Van Gorp's model, when studying dialogue and forms of address. Lambert and Van Gorp only offer guidelines where

particular relationships between two textual systems, that are worthwhile studying, are identified. Unfortunately the more practical side of analysing a text or concrete features of a text is not investigated in depth in the model of Lambert and Van Gorp and this is where Fairclough's analysis is useful.

In a textual analysis Fairclough studies, for example, the experimental, relational and expressive value of words. When studying dialogue as part of my textual analysis, the focus on how a text's choice of wording depends on, and helps create social relationships between participants, is important. (Fairclough 1989:117). Fairclough also investigates the relational value of grammatical features, what kind of interactional conventions are used in a dialogue or what kind of particular metaphors are employed (Fairclough 1989:112-140).

It would be beyond the scope of this project to discuss in depth the thrust of discourse analysis, namely the significance language has in the production and maintenance of power, but Fairclough is certainly beneficial in addressing the issue of genre shifts that might have taken place between the source and target text of *Fidel's Child*.

Fairclough maintains that:

a text is a product rather than a process. A product of the process of text production (Fairclough 1989:24).

This notion of text production can be linked to the investigation and discussion of the policies

of the Bastei Lübbe Verlag.

Special attention will be paid to the readership of the two texts, the intentions of the authors of the texts and their correlation, the role of the publishing house, as well as the target text in its systemic context. The study of the proposed relationships between the source text and target text will be supplemented by an application of readership-oriented issues as proposed by Ernst-August Gutt.

Chapter 2 :

Relevant aspects of the source and target text systems.

Fie!a's Child which appeared in its Afrikaans version on the South African book-market in 1985 turned out to be a best-seller; it has been translated into numerous languages and a film and stage plays have been produced, which proves its success. The book itself is classified as good popular literature and it received two prestigious literary prizes namely the *ATKV-Prize* (abbreviation for Afrikaanse Taal en Kultuur Vereniging) in 1985 as well as the *Bosbou Prize* in 1986.

Professor Collier who awarded the *ATKV-prize* to Dalene Matthee remarked:

For years, nearly all books that could not be classified as high literature have been neglected in an appalling manner by literary critics and literary institutions. What censorship has not achieved in this country the stance of elitism towards literature has achieved: namely that the average reader starts hesitating to read an Afrikaans book and our literature is endangered as only those books which are regarded as good literature are read by an exclusive, small readership. We hope that the *ATKV-Prize*, awarded for good, popular literature (goeie gewilde prosa) will help to eliminate the stigma attached to enjoyable books. (Collier 1985:91-92, translation my own)

The debate that has taken place in Afrikaans literary circles concerning Dalene Matthee's work reflects that it is not always obvious where to draw the line between books that are regarded as serious literature and those which fall into the genre of high popular or even trivial literature. Books that have become famous in the context of world literature were often aimed at a broad readership rather than reserved for a chosen few. This illustrates that it is often difficult to classify so-called good books.

It has been agreed upon by literary experts that popular as well as trivial literature is a literary genre which does not require high reader involvement. The reader plays a passive role and his/her main motive is to be entertained by the reading material. Trivial literature is characterized by a high degree of clichés which are aimed at satisfying and reinforcing the ideas the broad masses have about themes that are directly relevant to them, namely the quest for love, wealth, truth, power etc. (Langenbacher 1978:57) So-called high or sophisticated literature is on the other hand regarded to be less accessible for a broad readership as it requires a certain amount of literary knowledge from the reader to comprehend the text with all its complexities. Literary texts are open texts that leave room for interpretation and are often difficult to read.

Fie!s Child is a book that cannot be classified easily for various reasons, which shall be discussed in this project. As has been mentioned, I am working with the English text as my source text, which the author herself translated for an English-speaking South African audience and most importantly, for an international audience. The aim of this research project entails the study of a genre-type shift that may have taken place between the English and the German

version, with the hypothesis being that certain shifts that are related to the function and genre of the text might be linked to the publishing house, namely the *Bastei Lübbe Verlag* and its publishing strategies.

In order to account for the nature of the source and target text it is important to discuss the context of the source text which includes reviews on Dalene Matthee as well as an investigation of the literary genre and certain features that classify the literary genre of the source text. The systemic content of the target text includes a discussion on trivial literature as well as an overview of the *Bastei Lübbe Verlag*. It is important to consider how and to what extent the publishing house might have had an influence on its end-product, namely the German translation. This question can only be addressed though once the textual analysis on a micro- and macro level, according to the parameters as devised by Lambert and Van Gorp, has been carried out.

Systemic context of source text:

Fiela's Child is the story about Benjamin, a small white boy who is raised by Fiela, a coloured woman who finds him on her doorstep when he is three years old. Benjamin is taken away from her a few years later and handed over to a wood-cutter family, as it is believed that Benjamin, who is now called Lukas, is their own child that had disappeared in the forest ten years earlier. Only at the end of the book is Lukas, alias Benjamin, able to find his own identity, and once he has become a fisherman, he can truly begin to have control over his own destiny. The story therefore takes place on three different levels of narrative, in three different areas: the kloof where Fiela lives, the forest of the wood-cutter family as well as Knysna and its surroundings,

where Lukas becomes a fisherman.

The book is based on facts and there is an obvious correlation between the geographical area depicted in the novel and the events which took place in and around Knysna in 1870. The book has hence been praised for being well researched with regard to history and botany. The description of the forest and its people in their historical context are interesting and therefore appeal to a South African readership (Kleynhans 1988:40).

Dalene Matthee employs different styles of language which vary according to the narrative space she describes (Van Vuuren 1987:9-10). She uses a sparse, thrifty vocabulary when depicting the forest and its people, whereas her language is much more ornate and embellished when she describes the sea and its surroundings. The book contains numerous symbols such as the serpent and the owl which are regarded as heralds of danger by the characters of the book who co-exist with nature and depend on her for their livelihood and survival.

Van Gorp refers to the use of symbols as cultural codes and it becomes apparent that the potential reader of *Fieba's Child* has to have a certain knowledge of those extra-textual factors that are part of the text (Van Gorp 1984:232). It can be assumed that the book appeals to a South African readership for several reasons: it deals with the problem of black and white polarity. The development and characterization of the main characters is depicted in a vivid manner, describing a romantic love relationship that unfolds between Lukas and Nina, who is believed to be his sister. The suspense surrounding the search for Lukas Van Rooyen, alias Benjamin Komootie,

for his identity comes to an end when Benjamin is able to triumph over all obstacles, which most importantly allow him to openly reveal his feelings for Nina who turns out not to be his sister. For the reader it is easy to identify with Benjamin, the central figure of the novel, as he is a fighter who searches for the truth, a virtue which eventually leads to the triumph of good over evil.

André Brink, a well-known South African author and literary critic evaluated Dalene Matthee's book. In his article he pointed out features that are inherent to books that are classified as trivial literature. One such feature is the romanticized love relationship between Benjamin and Nina which can only have a happy end. Another feature is the search for power and material wealth of Elias Van Rooyen and Fiela as well as the dramatic description of the triumph of good over evil. Brink at the same time points out that the book contains motives which have been part of Afrikaans literature since the 1960s and 1970s such as the overcoming of guilt (as portrayed in the relationship of Lukas with his sister), the description of violence (as described in the dealings of Elias Van Rooyen with his family), the Doppelgänger existence of the principal characters as well as the acknowledgement of the problematic issue of black and white people in South Africa (Brink 1985:12). Brink elaborates on this, maintaining that all of the above aspects are features characterizing Afrikaans high popular literature. *Fiela's Child* therefore possesses characteristics that are inherent to books that are regarded as having a high literary standard and its literary value has as a consequence been acknowledged.

A. Kleynhans who examined the literary genre of *Fie!a's Child* points out that Dalene Matthee succeeded in switching stereotypes which are apparent within the South African context. When the author describes the Komootie and the van Rooyen family, the "coloureds" are portrayed as well-educated and well-behaved whereas the white woodcutter family is pictured as backward, dirty and impolite. In her work, Kleynhans also refers to the parallels that can be identified between the themes addressed by Matthee and biblical themes. A correlation thus exists between Benjamin and the biblical story of the lost child as well as between the analogy of two mothers fighting over one child (Kleynhans 1988:12-22).

Discussion of publishing house:

Although *Fie!a's Child* is placed within the South African context, its themes are neutral and appealing to other readerships as well and it is perhaps for this reason that the *Bastei Lübbe Verlag* chose this particular book. As has been mentioned already, this publishing house is known for its publication of trivial literature, and the head of the Lübbe enterprise, Gustav Lübbe, comments on one of the most important strategies of his publishing house, namely:

the reader is at the top of the list of the *Bastei Verlag*. Most importantly, the *Bastei Verlag* has to possess a highly developed censor for the pleasures and pain of the small man on the street. We know his great emotional torments, his wishes and secret desires. We know what he thinks about and what he wants to read about. As a publisher one has to have an infallible instinct for the events taking place in the heads and the hearts of our readership. As a publisher one has to have a feeling for the unknown, for the man on the

street who determines the market. (Information brochure of the Bastei Verlag 1992:10, translation my own)

The production of trivial literature is hence characterized by the essential feature that a book can only become a best seller if it coincides with the emotional needs and interests of its potential readers (Hainer 1983:123). The *Bastei Lübbe Verlag* has succeeded in conquering fifty percent of the German trivial literature book-market, which therefore makes it interesting to study the history of the publishing house.

Gustav Lübbe founded the *Bastei Verlag* in 1953 and the publishing house published health and woman magazines such as "Das Goldene Blatt", "Goldene Gesundheit" and "Strick und Schick". Most important in terms of sales figures were initially (and still are) the production of cheap pulp novels such as "Jerry Cotton", "Westerns", "Silvia", "Heimatroman" and "Bergdoktor". Currently, the *Bastei Verlag* occupies about fifty percent of the market for pulp novels, puzzle books and magazines and has an annual turnover of 158 million Marks (balance for January 1993).

The *Bastei Lübbe Verlag* which also printed *Fielas Kind* publishes five hundred new books each year. The categories these books are grouped into by the publishing house are 'information', 'education', 'television' and 'film'. The main focus of the so-called belletristic paperback programme, which is a term for light reading material of the *Bastei Lübbe Verlag*, are novels by people like Heinz G. Konsalik, Marie Luise Fischer, Steven King and Erma Bombeck. The belletristic series includes genres such as 'fantasy', 'science fiction', 'crime stories', 'westerns' and

'horror stories'.

According to the publishing house one of the decisive factors for the success of its paperback books are their specific characteristics, namely that they are offered at especially cheap prices, due to a policy of spending as little money as possible on presentation. According to a public relations agent of the publishing house, the actuality of the Bastei Lübbe paperbacks is insured due to a cost-saving production process and simple presentation at a variety of sales outlets. (Information brochure from the Bastei Verlag 1992:18, translation my own.

If the paperback programme of the *Bastei Lübbe Verlag* belongs to one of the biggest in Germany and is also offered in foreign countries, this can only be attributed to the creativity of its publishers as well as a wide-spread sales network. (Information brochure from the Bastei Verlag 1992:19, translation my own)

The annual total of paperbacks from the *Bastei Lübbe Verlag* is 15 million, with a tendency to rise continuously. The most spectacular success the publishing house has had recently, was the publication of the melodramatic book "Not without my daughter" by Betty Mahmoody, which enjoyed a readership of 4 million.

But not all books printed by the Lübbe enterprise are cheap pulp novels. The *Gustav Lübbe Verlag* which was founded at the same time as the *Bastei Lübbe Verlag* has little to do with the publication of trivial literature. It devotes itself to the publication of non-fiction books including

history, art, archaeology and music. The success of the *Gustav Lübke Verlag* which publishes about forty new books every year and has a annual turn-over of 10 million Mark has been ensured by the publication of bibliographies, autobiographies, art-volumes as well as important contemporary works on politics, sociology and anthropology. The enterprise Lübke has 747 full-time employees as well as 600 part-time employees, including authors, graphic designers and translators. Its books and magazines are distributed in over 50 countries and the publishing house translates on a regular basis into 17 different languages.

In a glossy leaflet that was printed to celebrate the 40th anniversary of the Lübke enterprise, the necessary qualities of a successful publisher were outlined. These included, apart from an excellent feel for and knowledge of language, that a good working relationship with the authors, editors and translators of the products was maintained "in order to ensure that the reading needs of millions of readers was looked after". (Information brochure from the Bastei Verlag 1992:45, translation my own)

The maxim of the *Bastei Lübke Verlag* with regard to its readership is reflected in the following:

The publisher has to be familiar with the psyche of the unknown reader which hence includes having respect for his reader, regarding his wishes as legitimate, and not forgetting that even the most well-meaning consumer starts rebelling if his pleasures are restricted too much by literary outpourings as well as moral preachings. (Information brochure from the Bastei Verlag 1992:6, translation my own)

The head of Gustav Lübke is regarded and known as "the great mogul of trivial literature"(42), a title the entrepreneur does not rebel against and of which he is even proud. He regards it as self-evident that people have a right to be entertained. For him, reading is an act of self-assertion that results from diving into a different reality by absorbing events that are beyond reality. Gustav Lübke believes that his publishing house offers what he calls "reader training", which entails that readers who might only read penny dreadfuls and light novels eventually start reading ambitious literature and non-fiction books (Information brochure 1992:10).

It remains however questionable whether it would be in the interest of the Lübke enterprise for its readership to start reading literature of a higher standard, as has been suggested by Gustav Lübke who at present fulfils the needs and demands of a large number of people. But what is the appeal of trivial literature? In general it can be said that trivial literature or most bulk literature that appears on the market, addresses the emotions of its readers and the content of the reading material often confirms the world view of its readership.

The emotions and feelings of people are always the result of an immediate relationship experienced between the objects characterized. If in the process of reading and internalizing a trivial piece of work some kinds of emotions are evoked, this only means that the reader has established certain relationships. Relationships to people, objects, events etc. These can be positive or negative, but they always have an ideological content (Thresen 1971:253, translation my own).

An essential feature of trivial literature and literature in general is that the characters in a novel are not characters *per se* but the embodiment of moral principles and political beliefs. The most central theme covered in trivial literature is therefore the search for an answer to overcome the evil of this world and it can be observed that one of the characteristics of trivial literature is that good always triumphs over evil. The reading of trivial literature hence guarantees a self-gratifying and self-affirmative stimulus (Hainer 1983:241-259).

It seems obvious in our civilized world that in the average, every-day life of people, their emotional nature is not stimulated and satisfied sufficiently. They need additional stirs of emotion. These are administered in high dosages, whether through trivial literature, pop songs, films or sport-events. All of these fulfil a legitimate need of society, namely that emotions are transferred by these means which have the function of perpetuating, instead of destroying the humanization of the world. (Thresen 1971:254, translation my own)

The mass production and distribution of trivial literature can hence be attributed to the fact that the expectations of its readership are satisfied and that readers are not confronted with abstract and complicated notions but are able to identify with the figures and events portrayed.

In order to reach a considerable readership, the marketing methods of the publishing house have to be very sophisticated and a wide network for the distribution of the product is essential. It is interesting to note that in the production of trivial literature a tendency of centralization can be

observed. In Germany today, the number of publishing houses has not increased substantially since the 1930s and 1940s, although the sale and amount of trivial literature has increased dramatically, with an average of 25 million cheap pulp novels being read monthly in the former Federal Republic of Germany alone (Thresen 1971:48). This tendency can be confirmed when studying the history of the *Bastei Lübbe Verlag*, as its statistics show that the demand for and volume of products produced by the *Bastei Lübbe Verlag* are constantly increasing and expanding.

A fundamental principle of a market-oriented economy is that the product, in this case books, has to be distributed as widely as possible. The publishers and distributors of literature therefore expanded their network over the years. Traditionally, the consumer in Germany bought books in bookshops and at bookstalls, whereas today books are displayed in most supermarkets, at railway stations, and in the form of catalogues and special bookclubs, offering their potential buyers the latest range of publications. In Germany, books are a commodity that are still affordable for most citizens, unlike in South Africa where books are regarded as luxury items that are expensive and as a consequence have to be chosen carefully.

Robert Hofstätter, a psychologist researched the popularity of certain films and popular books and made a quantitative analysis of their content. His findings, based on the production of mass-produced films, were also applied to mass-produced literature, especially trivial literature. He came to the conclusion that some of the ingredients necessary to make a film successful and to fulfil the needs and expectations of its spectators are the following:

1. Love. 2. Material security. 3. The triumph of good over evil. 4. The fulfilment of ones' duties.
5. The longing for distant shores (Hofstätter in Langenbucher 1971:56-59).

All of the above mentioned factors are in some form present in *Fielas Child*, namely Benjamin's search for love, Fielas and Elias Van Rooyen's endeavour's to become rich, the happy-ending of the story which takes place, at least for a German readership, in an exotic, distant setting, and the book therefore has a great deal of appeal for a readership that wants to be entertained.

Fielas Child which was first published in 1988 in Germany possessed all the necessary prerequisites to become a successful big seller in the country. Apart from the storyline and its exotic setting, the book was popular, as South Africa and its problems were, and still are interesting and highly relevant within the European context. As has been mentioned, the book possesses numerous features of high popular literature which are all ingredients necessary for a book to be successful in terms of sales figures.

A question that arises within this context is whether the success of a translation is genre dependent. As has been outlined in the above discussion on trivial literature as well as the profile of the *Bastei Lübbe Verlag*, the policy of the publishing house with regard to their targeted readership, the nature of the topic as well as the adopted marketing strategies, are of vital importance. The next question that becomes relevant within the framework of this research project is the influence of the *Bastei Lübbe Verlag* on the translation. Is there a link between the strategy of the publishing house, their anticipated readership and genre-type shifts? In what way

does the targeted audience effect the German translation of *Fiela's Child*? These issues will be addressed in the next chapter where the nature of the translation will be studied while discussing and applying the model of Lambert and Van Gorp as well as other relevant theories and concepts in this context.

Chapter 3:

Discussion and application of Lambert and Van Gorp's model as well as theoretical notions relevant to the textual analysis (Fairclough, Gutt).

I

The practical model as devised by Lambert and Van Gorp consists of three stages which essentially lead to an analysis of the strategies that were adopted by the translator as well as an understanding of the various factors influencing the end-product, namely the translation. The first step of my analysis has been adapted and does not follow step by step the suggestions made by Lambert and Van Gorp. It consists of collecting general information about the source and target text. This includes information contained in the title and title page as well as the strategy of the translator with regard to metatexts such as footnotes and preface, the introduction of the author in the source and target text as well as a discussion of the stance of the translator. The compiled information forms the basis for a provisional hypothesis providing an initial indication of the translators approach as well as the influence of the German publishing house.

The second stage as outlined by Lambert and Van Gorp provides for the dissection of the macro-structural data found in the target text. This includes the scrutiny of the text division, headings of various chapters, and comments made by the author or translator etc. I decided to briefly

discuss the above mentioned parameters. More attention will then be paid to questions that according to Lambert and Van Gorp are discussed in the systemic context. These include the working conditions of the translator, her approach towards the translation, the discussion of the author in the source and target system and the situation of the reader within the respective systems. I perceive this information to be important and relevant in order to account for the various factors influencing the translation, and decided to discuss the above mentioned parameters in the micro-analysis only, in order to avoid the anticipation of results on a macro-level already. It is also in the third stage (micro-level) that textual features and in this case the study of idiomatic expressions, forms of address and dialogue are studied.

Lambert and Van Gorp's suggestions on how to proceed on a micro-level are not much more than an indication, a very basic grid for doing a textual analysis. A text is however always a manifestation of the socio-cultural context in which it has been produced and the analysis of a text has to take place beyond and above the sentence. In order to arrive at explanations and an analysis of the source text and its translation, the textual features of a text are studied and Lambert and Van Gorp have made some suggestions with regard to the kind of features to be investigated without indicating exactly how this should be done. In addition, no attempt is made to contextualize those so-called textual features. Language however is a discourse, a form of social practice the translator should be aware of while reading the source text as well as while translating and hence interpreting.

So-called critical language study supplements contemporary theories and aims at "helping correct the underestimation of the significance of language in the production, maintenance and change of social relations of power". (Fairclough 1989:5) To demonstrate this, Fairclough and Thompson, who advocate discourse analysis studied, for example, how different dialects reflect the status of people. They also studied how power is exercised in conversations, for example the classic relationship between doctor and patient. They maintain that such a situation is embedded in particular conventions and that the nature of these conventions depends on the power structure that underlies these conventions. (Fairclough 1989:12)

It is therefore useful to supplement the scheme of Lambert and Van Gorp with the notion of discourse analysis as a textual analysis is always intrinsically linked to society. There is never an abstract relationship between language and society, but an internal dialectical relationship and it should be interesting to study the textual features that have been chosen for investigation in this project, namely forms of address, direct and indirect speech and idioms in this context. Forms of address and their translation into German can for example serve to study social conditions, with the key concept being that language is always a form of action and that language reflects the existence and social reality of people. Another important aspect is the linking of the micro-analysis of the text to the readership as people interpret features of a text according to the social and discursive conventions they are assumed to hold. These features are in the first instance reproduced by the translator who has to keep two important aspects in mind before translating: his/her readership and their perceived needs as well as the needs as stipulated by his/her employer, in this case the *Bastel Lübbe Verlag*.

Fairclough therefore maintains "that a text is a product rather than a process, a product of the process of text production" (Fairclough 1989:24). The moment a text is analysed or interpreted, whether it is a translation or an original text, the aim of the investigation has to be to highlight certain features of the text and to reveal how the translator as well as institutional and social structures influenced these features.

In order to put critical discourse analysis into practice, Fairclough has devised a collection of ten main questions that can be used for the analysis of a text. These include: the experimental, relational and expressive value of words, the metaphors used, the experimental, relational and expressive value of grammatical features as well as the kind of interactional conventions used (Fairclough 1989:111). Most of these questions that were developed to serve as an aid in textual analysis, will be incorporated into the model of Lambert and Van Gorp. These features seem to offer a more concrete and tangible tool for the analysis of a translation on a micro-level and allow for a different angle of interpretation of the text examples that were chosen.

II

Preliminary Data and Macro Analysis:

The practical model as devised by Lambert and Van Gorp suggests that the researcher initially collects general information about the text (Lambert and Van Gorp 1985:48). Data gathered includes information contained in the title and title page as well as an investigation of the translators strategies with regard to metatexts (eg footnotes and prefaces).

The title *Fiela's Child* has been translated literally, namely as *Fielas Kind* and does not indicate a divergence from the source text. The different book covers by contrast give an insight into the strategies of the *Bastei Lübbe Verlag*, and the target text can be grouped into a different category of books from the source text. The cover of the source text displays a picturesque painting depicting the main elements of the novel, namely: Fiela in front of her hut busy gardening and Benjamin, a small blond boy, standing next to her and two ostriches. The range of mountains, the forest and the sea in the far background are an indication of the main spatial elements of the novel, namely Benjamin's staying with Fiela and her family, his forced removal to the woodcutter family and his escape at a later stage to the sea, where he becomes a fisherman. The watercolour painting on the cover can be described as discreet and tasteful which is reinforced by its neutral, grey background and the yellow lettered heading, blending in with the yellow colour range of the painting. The first impression gained from the graphic make-up of the book suggests it to be a source of entertainment that might even appeal and be suitable for children. The watercolour painting and carefully designed cover places it within a genre of books for the discerning reader who appreciates art.

The German cover by contrast is characterized by a dramatic, eye-catching photograph portraying a small, blond boy who is held by a pair of black, female arms, while the rest of the black woman's body does not appear on the photograph. The silhouette of the two people is blurred and the mysterious appearance of the characters is emphasized by artificial lighting in the background, resulting in a dramatic, unnatural photograph. The composition of the target text cover gives a

completely different impression of the book than the cover of the source text, depicting a contrast between white and black which is not apparent on the cover of the source text. The cover of the target text hence portrays a more controversial and provocative theme, containing elements of mystery and conflict. The different covers of the two books are furthermore reinforced by the preface on the back covers:

In the English version Dalene Matthee is introduced as follows on the back cover:

Dalene Matthee has been writing short stories for many years for two leading Afrikaans magazines in South Africa, where she lives. *Fieba's Child* is her sixth book, which she translated herself from Afrikaans into English.

The introduction of the author is hence neutral and does not reveal any details about Dalene Matthee other than emphasizing her activities as a writer. The introduction also reflects that the book is geared towards the international bookmarket in explaining that the writer lives in South Africa. This information would not be necessary for an English speaking, South African audience and has been omitted in the Afrikaans edition.

The photograph of Dalene Matthee in the English edition was produced in a studio and gives the impression of a sophisticated, well-dressed woman, wearing make-up and jewellery.

The German text introduces Dalene Matthee as follows on the back cover:

Dalene Mathee lebt mit ihrer Familie in Hartenbos, einer Kleinstadt in der südafrikanischen Kap-Provinz. Mit ihrem Roman, *Unter dem Kalandarbaum* (1991), wurde sie über Nacht weltberühmt. In ihrem Werk setzt sie sich leidenschaftlich für die Rettung der Flora und Fauna ihrer Heimat ein.

The German audience is provided with more detailed information of the writer. It is mentioned that the author has children and that she lives in a small town in the Cape. This information about her immediately renders her more human and accessible. That the writer is a mother herself who lives in a small place, contrasts with the sophisticated, somehow unapproachable woman portrayed in the source text. The photograph of Dalene Mathee in the German text depicts her at the sea wearing a sweater and she was photographed with tousled hair and no make-up. The image of a down to earth woman who is close to nature is enhanced by the last sentence in the introduction, where Dalene Mathee is described as a person who is passionately committed to saving the flora and fauna of her country. The German choice of "Heimat", rather than "Land" attaches a patriotic connotation, suggesting a certain devotion of Dalene Mathee to her country. The word "Heimat", similar to "Vaterland", is a concept that reflects a proud nationalistic attitude towards a country, a stance that would appeal to the world-view of certain readers whereas it can be anticipated that other readers would avoid talking about "Heimat" when referring to their country.

In the preface of the English version Dalene Mathee is compared to writers like D.H. Lawrence and Hardy and is placed amongst well-known writers who are acknowledged for their literary

skills. The German version makes the claim that Dalene Matthee has become "world-famous" with her previous book, which has also been published by the *Bastei Lübbe Verlag*, and is advertised at the same time with an indication of its specific book-number. No indication is provided of Dalene Matthee's skills as a "serious" writer: the German text neither emphasizes her popularity by comparing her to other authors nor does it indicate the literary genre.

The prefaces of the source- and target text reflect two different approaches to the text and different publishing strategies can already be discerned in the contrasting cover illustrations.

The summary of the storyline as presented in the German translation contains the heading: "A plea for a more human world" which is a typical cliché appealing to the sentimental values of its audience. The storyline of the book is thus summarized as an emotional, conflict-laden event and evokes the interest of a reader who wants to be entertained by a thrilling novel, filled with suspense and drama. The summary of the story promises its potential readers exciting entertainment while reassuring them at the same time of the eventual happy ending, with the victory of good over evil, and happiness over suffering, which is a typical characteristic of so-called trivial literature.

The preface of the English version provides a more detailed account of the story-line and emphasizes the surroundings evoked in the novel, namely "the elemental, magical world of Africa's Knysna Forest a hundred years ago." The interest of the reader is aroused by the promise that: " Dalene Matthee brings alive a little-known world, capturing the essence of the

surroundings of Knysna and at the same time she creates a story so powerful in its simplicity that it is impossible to forget." The key-message of the English book is summarized as the tale of a boy's search for his own identity, which contrasts with the shrill key-message of the German version which relies to a much greater extent on emotion and suspense, emphasizing the eventual triumph of justice.

The name of the translator is mentioned on the first page of the target text and reads as follows:

Aus dem Englischen übertragen von Gisela Stege.

It is interesting to note that the book that has been translated is described as being "transferred from the English by Gisela Stege". The choice of referring to the activity of translating as "transference", indicates a certain stance towards the translator. To refer to the act of translating as an act of transference reflects the general naive perception of what the process of translation entails. Translators therefore often have to face the misconception that the production of a target text somehow automatically results from the source text and that the target text directly corresponds to the same aim of communication that has been envisaged for the source text. Such an opinion results in the common idea that translation only entails the search for the best possible equivalents. Snell-Hornby writes in this regard:

Traditionally, the text is thus perceived as a linear sequence of units, and translation merely a transcoding process, involving the substitution of a sequence of equivalent units.

This of course reflects the illusion of a perceived symmetry between languages, thereby distorting the basic problem of translation (Snell-Hornby in Bassnett and Lefevere 1990:82).

The source text, *Fieba's Child* was published by the *Viking Publishing House* and includes a map of Knysna and its surroundings on the first page. It is indicated on the map that it stems from about 1870. In this edition all geographical names have been translated from the old Dutch into English. (eg. *Big Island*, *Goat Beard Crossing*, *White Place Bush*).

The German text also included the map, although on the last page of the book. No indication is given of the era the map stems from and this information does not appear in the preface either: the German reader is therefore deprived of some important information. Interesting to note is that the German translator introduced the old Dutch geographical names (eg. *Groot-eiland*, *Bokbaard-se drui*, *Witte-plaats-bos*). It can be assumed that English placenames would have been more accessible for the average German reader who in most cases has a command of the English language.¹ The translator justified her choice of reinserting the original Dutch names maintaining "that these are after all the original names and that the average reader would in any case not be too concerned about place names" (personal correspondence with translator, August 1993).

Steg's approach already indicates her translational strategy with regard to the text, namely to introduce foreign sounding Afrikaans and Dutch words. It has to be investigated, in this context,

¹ Since 1950 all German school children are taught English as a subject in school.

whether or not these "exotic" elements render the text less accessible for the average German reader². The source text can therefore be recognized as a translation and the Afrikaans words and concepts that appear are not explained in adjacent footnotes (eg. *Grootvoete*, *Skerm*, *Baas*). A few concepts were clarified, although in a random manner. The translator for example translated *grandfather* as *oupa* and adds a footnote where she explains that *oupa* refers to *Großvater*. At the same time she uses *Ma*, *Pa*, *Tannie*, and *Baas* in the text without footnoting any of these forms of address.³ That certain concepts were explained in the form of a footnote and others not, might indicate that the translation was done hastily and this will be discussed on the micro-level where the reasons for numerous typing errors appearing in the translation, as well as parts of the source text that were left out, will be discussed.

To summarize, the macro data compiled for the source and target text indicates that the make-up of the two book-covers differ and that the German cover depicting a dramatic, rather kitschy scene immediately attaches a 'cheap' stigma to the book. The title cover of the German version is an effective eye-catcher, evoking various sentiments in the reader or potential buyer who may choose the book for its glossy cover. It should be clear at this stage that the participants in the translation situation are numerous and that the end-product, namely the translation, is influenced by the norms and translational strategies of the translator, which in turn are influenced by the

²When asked whether the translator worked with the Afrikaans version as well, she confirmed it and explained that she can read a little bit of Dutch as it is close to the dialect she speaks in German.

In the German translation of Fiela's Childs there are ten footnotes altogether. ³

translation situation are numerous and that the end-product, namely the translation, is influenced by the norms and translational strategies of the translator, which in turn are influenced by the requirements of his /her client and therefore working conditions. This has been illustrated by the different book-covers, the introduction of the author in the source and target text, the summary of the story-line in the source text and its translation, as well as the lack of footnotes or a glossary in the target text.

III

Micro-Analysis:

As has been mentioned above, parts of the scheme of Lambert and Van Gorp have been incorporated to show which relations play a role in the production and shaping of a translation. Lambert and Van Gorp further indicate how to proceed on a micro-level. They suggest for example that a scholar studies the selection of words, dominant grammatical patterns, the narrative, modality etc. (Lambert and Van Gorp 1985:52). The scholars argue that their working scheme enables the scholar of translation studies:

to be systematic instead of merely intuitive: he can avoid a priori judgements and convictions, and he can always situate the aspects and relations within a general equivalence scheme (Lambert and Van Gorp 1985:47).

What exactly their equivalence scheme entails is not clear though and it seems to be reduced to

the question whether the translation in question is target-oriented (acceptable) or source-oriented (adequate) which is highly unsatisfactory in itself if not supplemented by other considerations. Translation studies, which used to emphasize the dichotomy of "adequate" versus "acceptable" or "literal" versus "free", was characterized by the shortcoming that these typologies did not take the inter-textual and extra-lingual context of texts into consideration. These will be discussed within the framework of this study.

1. CHOICE OF WORDS:

As has been mentioned, the English version has been translated by the author herself and clearly reflects her consideration of an international readership: the author refers to a *shack* in the forest, she talks of *big feet*, and potatoes and she simplifies geographical names for an English speaking audience. The German translator however, reintroduces typical Afrikaans terms: the *shack* in the forest becomes a *skerm*, the *big feet* are referred to as *grootvoete* and *potatoes* become *pataten*, none of which are German words.

The procedure of directly transferring a source language word to a target language text is called *transference* (Newmark 1988). This is the strategy adopted by the translator when she introduces typical Afrikaans words into the German text. Newmark suggests, however, that only cultural objects or concepts related to a small group or cult should be transferred. He points out that the translator's role is to convey ideas rather than to obscure them by using what he called "vogue-words". Newmark criticises the fact that terms are often transferred for snob reasons and

according to him the translator's role is to explain and render the text as clearly as possible (Newmark 1988:91). The translational strategy of the German translator who incorporated typical Afrikaans words, indeed renders the text difficult to understand and puts unnecessary strain on the German audience as the immediate meaning of certain words is not explained and therefore lost.

The term *constable* in the English version is translated as *der Konstabler*, which is a neologism that does not exist in German. When the translator, Gisela Stege, creates the new word *Konstabler* or speaks about a *skerm* or the *grootvoete*, she introduces an exotic element for her readership. Instead of simply translating the *constable* with a cultural equivalent like for example *Polizist* or *Hauptmann*, the German reader is removed from his/her own reality where the "Hüter des Gesetzes", namely Polizisten, feature. A *skerm* certainly sounds more exotic than translating it directly into German with *ein Unterschlupf* oder *ein Unterstand*.

Gisela Stege, is at the same time not consistent with the translational strategy of *transference* or the creation of neologism. The Afrikaans word *veld* which has been transferred directly in texts by Andre Brink or Nadine Gordimer and hence has reached a certain familiarity in the German language usage, is translated as *die Steppe* which in this case does not seem to be necessary and the translator could have transferred the noun *veld* directly.

The translator who is living in Bavaria often translates English words with Bavarian words which sound rather odd. *White alder* is for example translated as *Weißerle*. The ending "le" at the end

of a noun is typical of the language usage in the south of Germany:

Example:

"Aber die *Weißerle* da drüben ist viel besser zum Klettern, wenn man vor den Grootvoete fliehen muß, Pal"(202).

"But the *white alder* over there is a much better tree to climb to get away from bigfeet, Pal"(212).

Other botanical terms were however directly transferred and not translated with a German equivalent:

Example:

"Schlägt man *Stinkholz*, will er *Gelbholz*; schlägt man *Gelbholz*, will er *Kamassie*"(43).

"Cut *stinkwood* and he wants *yellowwood*, cut *yellowwood* and it *was kamassie* he wanted"(43).

The usage of other words that are not "Hochdeutsch" as such and reveal that the translator comes from the south of Germany are the translation of *Holzkate* for a wooden house, *Knabe* for boy and *Magd* for servant. In contemporary written German, all three of the above mentioned examples are old-fashioned, although *Magd* or *Knabe* are still employed in the spoken language in certain regions of Germany.

Example:

"Wir werden morgen nach Knysna zurückkehren. Dort werde ich mich nach dem anderen *Knaben* erkundigen"(34).

"We're going back to Knysna tomorrow, we'll inquire about the other *child*"(37).

Other neologisms which resulted from the direct transference from the English, but which simply do not make any sense in the German, are the following:

Example:

"On Monday, at *threequarterday*, he was in the Stinkwood Kloof on the upper footpath"(47).

"Am folgenden Montag um *Dreivierteltag*, war er im Stinkhoutkloof auf dem oberen Fußpfad"(47).

The usage '*at threequarter day*' is not very common in the English language, but it is interesting to note that the translator transferred the term directly although its translation seems awkward. The translator though, is not consistent with her strategy; for example she translates *half-day* with *Mittag*, which demonstrates that the translation was not carried out with much care.

Fairclough studied the experimental value of words and showed how ideological differences

between texts are coded in their vocabulary. He also studied how the relational value of words depends on and helps create social relationships between participants (Fairclough 1989:117). This can be demonstrated in the portrait of Elias van Rooyen who is described as a typical patriarch ruling his household and its members with an iron fist. The relationship with his wife is told from his perspective, reflecting an ego-centric, male-dominated stance:

"When he heard Barta coming with the coffee, he quickly grabbed the hatchet and examined the handle as to look busy. Barta *could never understand* that you sometimes have to sit down quietly in order to think properly"(12).

Throughout the story Barta is portrayed as a weak, somehow retarded person who can neither think for herself *nor* make decisions. This is demonstrated in Van Rooyen's statement: "Barta could never understand that....." Dalene Matthee for example did not write: "Barta did not want to understand", which would insinuate that van Rooyen's wife chose not to understand rather than being unable to understand.

The German version reads a bit differently:

"Als er Barta mit dem Kaffee kommen hörte, nahm er hastig die Axt vom Boden auf und untersuchte den Stiel, damit es so aussah, als sei er beschäftigt. Barta *wollte einfach nicht einsehen*, daß man sich zuweilen ruhig hinsetzen mußte, um alles richtig überlegen zu können"(10).

The social relationship between van Rooyen and his wife Barta suggests an obedient, meek wife who does not possess the intellectual capacity to be in any way an equal to her husband. The German translation differs in that Barta is portrayed as an agent who consciously chooses not to understand or agree with her husband. In the above example she did not "want" to understand her husband rather than not "being able" to understand him.

Another example reflects how the choice of words portrays and fosters social relationships: In this example the two men from the consensus arrive at Fiel's place:

"Can we have something to sit on?" the tall one asked.

"What is your business, master?" Strangers were not asked to sit down in her house.

"Census."

"What's that?"

"The government wants all people in the country counted; we've just started in the Kloof."

Fear shot through her. Years of apprehension flooded over her; she began to look for a way of escape" (25).

The German text reads as follows:

"Können wir was zum Sitzen haben?" erkundigte sich der Lange.

"Was führt den Baas her?" Fremde bat man nicht zu sich ins Haus.

"Der Zensus."

"Die Regierung will, daß alle Menschen im Land gezählt werden, und wir haben im Kloof

damit anfangen".

Ein *Todesschrecken* durchzuckte sie. Sie antwortete nicht. Jahrelange Vorahnungen drohten Wirklichkeit zu werden, und sie suchte *hektisch* nach einem Ausweg"(24).

Fiela as depicted in the English version, is a more self-confident and secure person. It is her house and she has decided that she does not want to invite strangers to her place. The German version is much more vague, it is a passive rather than an active action, with Fiela stating that 'one does not ask strangers into one's house', which is more of a hackneyed expression than an opinion she has formulated herself. When Fiela hears what the two men came for, she is frightened, although she is portrayed as much more frightened in the German version. It is not only 'fear that shot through her' but 'she is frightened to death.' Instead of 'looking for a way of escape', the German text adds the word 'hectically', 'Fiela hectically looks for a way of escape'. The insertion of *hectically* and *being frightened to death* add a much more dramatic tone to the event and Fiela appears to be more intimidated than the source text suggests.

In the above situation, Fiela, who is not white, addresses the strangers with *Master*, indicating her subordinate position. The German translator chose *baas*, the Afrikaans equivalent, to address a superior. The term is not explained in a footnote and there are probably very few German readers who are aware of the denotative and connotative meaning of the term within the South African context where *baas* has become a symbol for the status of whites who are addressed in that way by the blacks in South Africa, highlighting the unequal power relationship between the two.

Fiela, who is one of the few coloured people possessing land, at a later stage has to explain to the people from the census why she has kept the white boy, her "son" Benjamin.

One of the men asks her:

"Why didn't you take the child to the farm next door? To master Petrus Zondagh at Avontuur? He is a prominent man, he would have known what had to be done "(30).

"Warum habt ihr das Kind nicht auf die *große* Farm gebracht, zu Baas Petrus Zondagh in Avontuur? Das ist ein bekannter Mann, der hätte gewußt, was zu tun war "(32).

The translator incorporated the word *groß*, namely big in the target text and hence conveys a typical cliché to her readers, namely that Fiela's neighbour, who is a white farmer, possesses a big farm. This is an assumption that has not been made by the author, Dalene Matthee. During the translation process certain stereotypes are reinforced: Barta, the wife of Elias van Rooyen, is portrayed as much more confident and outspoken in the German version whereas the coloured woman, Fiela, is more obedient and frightened of the white officials than has been suggested in the source text. The above depicted examples hence illustrate that the translated text often relies on the reinforcement of stereotypes which result in a genre-type shift between high popular and trivial literature.

2 : DIALOGUE AND FORMS OF ADDRESS:

One of the aspects Fairclough refers to in the discourse analysis of a text is the interactional conventions that are used in a text. Fairclough studied dialogue and how 'the taking of turns' is managed in dialogue. He maintains that

[in] an informal conversation between equals, turn-taking is managed by negotiation between the participants on a turn-by-turn basis according to the formula that the person speaking may select the next speaker; if this does not happen the next speaker may take the turn etc. In this situation it is assumed that all the participants have equal rights at each point in the formula - namely to select others, to select themselves and to continue. Unfortunately, in our class-divided and power-ridden society it happens seldom that people engage in conversations between equals (Fairclough 1989:134).

Fairclough then lists ways in which participants who engage in a dialogue between unequals use various devices like interruption, enforcing explicitness or formulation in order to control the conversation (Fairclough 1989:135). Such an unequal power relationship can be observed in the conversation between Fiela, the coloured woman, and the white officials:

The one official asks:

"Whose Child is this?"

"It's Benjamin, my hand-child."

"Come here, sonny," the tall one said to the child, but she stepped between them like a watchdog.

"Leave the child alone! If there is something you want to say, say it to me."

"Listen here, woman, you know as well as I do that there is something very strange going on here. This can't be your child but you gave out that he is yours. Where did you get the child from?"

"He is my hand-child."

"I asked you where you got him from!"(29)

"Wessen Kind ist er?"

"Das ist Benjamin. Er ist mein Handkind."

"Komm her, mein Sohn!" befahl der Lange dem Jungen, aber Fiela trat wie ein Wachhund zwischen die beiden.

"Laßt mir den Jungen in Ruhe, Baas! Wenn ihr was zu sagen habt, sagt es mir!"

"Hör mal *Mädchen*, du weißt genau, du weißt genausogut wie ich, daß hier etwas nicht stimmen kann. Obwohl dies eindeutig nicht dein Kind sein kann, hast du's als das deine ausgegeben. Woher hast du dieses Kind?"

"Der Junge ist mein Handkind."

"Ich habe gefragt, woher du ihn hast!"(29)

The unequal power relationship between Fiela and the officials becomes clear in the dialogue: the official is obviously in a more powerful position and he has the right to ask questions which

he expects Fiela to answer. The official as portrayed in the English and German text is impatient and does not hide his irritation. Fiela, on the other hand, is stubborn and in no way obsequious. The official bombards her with questions and Fiela in turn tries to avoid answering his questions. During the course of the conversation, the white government official interrupts Fiela and when he is not satisfied with her response, he reformulates his previous question which he subsequently throws at her more like an order. In both texts Fiela is portrayed as a courageous woman who does not bow down in front of the law, which is personified by the two white men coming to her farm and questioning her. The form of address employed in the German translation however attaches another tone to the conversation and during the process of translation a different even more unequal power relationship between Fiela and the government officials is portrayed:

In the German translation Fiela is addressed as a *Mädchen*, a girl, and not as a *woman* as in the English translation. This form of address immediately diminishes her status and reveals a lack of respect from the side of the white official. In the German translation Fiela refers to the white official as *Baas* (Laßt mir den Jungen in Ruhe, Baas), while Fiela, as portrayed in the source text, does not address the officials by any title, which demonstrates her personal attitude towards them. During the course of the above conversation Dalene Matthee chose a more neutral stance when describing the confrontation between Fiela and the officials. The one official, namely the tall one, says to Benjamin that he must step nearer. In the German translation the verb befehlen, namely to order, has been chosen, which suggests a much more authoritative character trait of the official who acts aggressively and gives orders.

The grammatical features of the 'Du' and 'Sie' pronoun form are not found in the modern standard English. German, similar to French, Italian and Spanish has two forms for the second-person pronoun whereas English only has one, namely 'you'. The 'Sie' and 'Du' form can both be used to address a single person. The difference between them can reflect different levels of politeness, familiarity or power. 'Du' is normally used to address people one is close to in some way (friends, relations, co-workers etc.), whereas 'Sie' is used when some kind of social distance exists.

Fairclough remarks "that formal situations are characterized by an exceptional orientation to and marking of position and status." (1989:70) The text example depicting the white officials questioning Fiela about the white child in her household, can be classified as a formal situation. In the German translation, the 'tall one' addresses Fiela with 'Du'. In this case 'Du' is not an indication of any closeness or friendship but demonstrates a lack of respect for Fiela. Small children are always addressed as 'Du' and it is obvious that Fiela who in turn addresses the official with 'Sie' is treated like a child and not an adult.

The English source text which does not possess the grammatical feature of distinguishing between different types of second-person pronouns is more neutral than the German version where the translator chose 'Du' when addressing Fiela. During the process of translation the above dialogue in the target text becomes more dramatic as the government official gives orders (*befehlen*) and addresses Fiela in a way which highlights her inferior status (*Mädchen, Du*). Fiela in turn demonstrates that she feels subordinate and hence addresses the official with *bars*.

Dalene Matthee uses two different forms of address to highlight the different status of the coloured woman Fiela versus the white forester, Elias van Rooyen. Fiela hence addresses any whites with *master* whereas van Rooyen addresses the officials with *mister*. The term *master* is used "for someone in authority, such as the head of a household or the employer of servants" (Collins 1992:817) whereas *mister*, is "an informal form of address for a man" (Collins 1992:852). In the German translation these two forms of address are translated as *baas* and *meneer*, which are the direct equivalents in the Afrikaans language. The translator again makes use of Afrikaans terms without explaining them in a footnote. It can be hypothesized that their immediate meaning was lost for a German audience who cannot distinguish between these two forms of address, unless they have a command of the Afrikaans language, which is unlikely.

In the German target text a different sentence structure can be noted in the dialogues between Fiela and the white officials, namely that Fiela only indirectly addresses the *baas*, although he is standing right in front of her. The *baas*, as Fiela calls him hence becomes a passive agent and the action depicted is a non-directed action. As a result, Fiela is portrayed with different character traits. She is not as courageous and straightforward as Fiela in the source text because she does not dare to ask questions or reply directly:

Example:

"Von hier bis zum Wald muß man nicht nur einen Berg überwinden, sondern einen Berg nach dem anderen, und der Baas weiß sicher auch, wie der Wald dort drüben aussieht! Will der Baas behaupten, ein dreijähriges Kind könnt's wirklich bis hier schaffen? Wenn

der Baas das denkt, kann er nicht ganz richtig im Kopf sein!"(32)

"It's not just one mountain, it's one mountain after the other between here and the forest and you know what the forest looks like too. Are you suggesting that a child of three could have wandered over here? You are not right in the head if that's what you are thinking."(32)

Another reason for the indirect form of address might be that the translator wanted to avoid the usage of second-person pronouns. This becomes clear when Van Rooyen talks to the forester:

Example:

"There is a strong possibility that your son, the one that got lost, has been found."

"What did you say mister?" (54)

"Es besteht die Möglichkeit, daß Eurer Sohn, der damals verschwunden ist, gefunden wurde."

"Was hat Meneer gesagt?" (55)

In the German translation Van Rooyen does not address the forester directly and his question is grammatically incorrect in German. 'What has meneer said?' would also sound awkward in English and portrays a simple man who does not have a good command of his language. During the translation process, van Rooyen, who uses colloquial, abbreviated articles becomes more

relaxed and laid-back when talking to other wood-cutters. This has not been insinuated by the source text.

Example:

"I was just asking"(49).

"War bloß ne Frage" (49).

"We passed a herd at sunrise, this side of Rooihout"(49).

"Wir sind bei ner Herde vorbeigekommen, diesseits von Rooihout"(49).

The translator of the target text is also not consistent with her form of address which make them confusing:

Example:

"Sonst noch jemand im Haus? Brüder, Schwestern, Onkel, Tanten, Mas, Pas, Oumas, Oupas, Freunde?"(27)

"Anyone else with you in the house? Brothers, sisters, uncles, mothers, fathers, grandpas, grandmas, friends?"(27)

The only form of address that has been footnoted by the translator is *oupa* (footnoted as

Großvater) whereas all the other forms of address are either translated (Brüder, Schwestern) or directly transferred from the Afrikaans (Mas, Oumas) without their meaning or origin explained.

The above examples depict that the inequality between black and white are emphasized more strongly in the German than in the English, resulting in a more typical stereotyping of the characters in the novel. This was illustrated in the way Fiela is addressed by the foresters as well as the way she in turn relates to them. The relationship between van Rooyen and his wife on the other hand is characterized by less inequality in the German version. The above mentioned shifts in the power-relationships of the characters in the novel in turn result in a genre-type shift between the source and target text.

3 : Metaphors and Idioms:

Metaphors and idioms always pose problems to translators as these are in most cases difficult to translate. Metaphors, as described by Peter Newmark, can refer to:

the transferred sense of a physical word, the personification of an abstraction, the application of a word or collocation that it does not literally denote, polysemous words and most English phrasal verbs (Newmark 1988:104).

The purpose of metaphors which include single or extended collocations, idioms, proverbs, allegories or complete imaginative texts, are basically twofold:

Its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify 'graphically', to please, to delight, to surprise (Newmark 1988:104).

The source text, *Fieela's Child*, offers a wide variety of idioms which are indicative of Dalene Matthee's language abilities and talent as a writer as she vividly depicts the surroundings of Knysna and the interaction of the characters in the novel. The most striking feature of the translated text is that most of these idioms have been translated literally, although they do not make any sense in German. It is surprising that the editors and proofreaders of the translation did not query the direct translation of most idioms, which resulted in a text that is characterized by obscure sentence structures and idioms that are not found in the German language.

Example:

"Please don't come nagging woman. My blood is up as it is". (148)

"Hör endlich auf mich zu plagen Frau, mein Blut ist jetzt schon heiß genug." (156)

The English idiomatic expression "my blood is up as it is" cannot be translated directly, although a very similar allegory is found in German namely, "ich bin jetzt schon am Kochen", which indirectly refers to the body temperature of a person who is extremely angry or irritated.

Example:

In this case the translator again translated an English idiom too literally. She referred to Malie as *Klatschtante* which is a German allegory for *chatterbox*. This is not really a character trait Dalene Matthee attributed to Malie who is described as pugnacious but not necessarily as somebody who loves talking.

"Malie and he did not eat from the same plate, she was always out to pick a quarrel with him and he never liked her."(144)

"Malie und er aßen nicht vom selben Teller, sie war immer auf Streit mit ihm aus, und er hatte sie noch nie leiden können, die alte Klatschtante."(152)

Example:

Another idiom that has been translated too literally, although a similar idiom exists in German, is the following:

"Why don't you take in your sons yourself to help you make beams instead?"

"It's no use all of us cooking in the same pot."(49)

"Warum läßt du dir nicht von deinen Söhnen beim Balkenhauen helfen?"

"Weil's keinen Sinn hat, daß wir alle im selben Topf kochen."(50)

The German idiomatic expression conveying the idea that too many people involved with the same project is never good, could have been portrayed with the idiom "zu viele Köche verderben den Brei", which is an expression that also stems from the culinary sphere.

Apart from typing errors and omitted paragraphs, certain passages of the target text are often translated too literally and as a consequence do not make sense.

Example:

"Don't hit Lukas. The magistrate can send the forester any day to come and see how he is getting on and there might be marks on him." (148)

"Bitte schlag Lukas nicht! Der Richter kann jeden Tag den Waldhüter schicken, um nachzusehen, wie er sich macht, und der könnte Spuren an ihm finden." (156)

The German word *Spuren* is not correct in this context as it refers to tracks that are left behind by animals or traces or signs. This is a word which can not be applied in the above example. *Schrammen* or *Kratzer* would have been better here as these refer to marks on a human body caused by violence.

Example:

"On the following Monday, the horse-constable came to say that the magistrate at Uniondale had had a message from the magistrate at Knysna." (196)

"Am folgenden Montag kam der berittene Konstabler, um ihnen mitzuteilen, der Richter habe eine Nachricht vom Richter in Knysna erhalten." (206)

The German translation sounds rather amusing as the adjective *beritten* can convey that somebody is riding on the constable. *Beritten* can also mean "mounted on horseback", although this is a rather old-fashioned, obsolete term in the German language. This is an example where once again the sentence was translated too literally, resulting in the meaning of the source text sentence being distorted.

The literal translation of idioms from English to German in the above mentioned examples demonstrates that a loss of meaning took place as those metaphors and idioms do not exist in German and are therefore not much more than a source of curiosity and even amusement.

IV

Systemic Context within Textual Analysis:

The translation as such is identified as being very close to the source text on various levels: In the choice of words, sentence structure, its adherence to the same division of paragraphs and chapters as well as the direct translation of metaphors which very often do not have the same equivalent in the German language. At a first glance the text can be recognized as a translated text which is characterized by linguistic interference and neologisms. According to Toury's parameters the text is classified as 'adequate' in that it adheres to the structure and norms of the source text on a syntactic and semantic level (Hermans 1985:45). This results in the translation

reading clumsily, the text does not flow, and the translation of *Fiela's Child* does not necessarily comply with requirements of a so-called 'good' translation.

When examining the text according to the above mentioned parameters it can, as a consequence, be argued that the target text does not function in the target culture in the same way it functioned in the source culture since the translation has not been carried out with enough care. The translator, for example, kept too close to the English sentence structure and invented neologisms (Example: *das Handkind*). The following sentence is another example of a sentence that has been translated too literally and hence does not make sense on a syntactic and semantic level:

"When he lowered the hood, the v. l'd was lying open around them and the road along which they had come down the mountain was held up by stone walls all along the side of the mountains" (78).

"Als er die Plane runternahm, lag die Welt offen um sie herum, und die Straße, auf der sie den Berg runtergekommen waren, wurde überall an der Bergseite von Steinmauern gestützt" (81).

The fact that there are numerous typing errors in the book suggest that the translator was not granted a lot of time to complete the translation and that she perhaps lacked motivation due to a lack of status attached to her profession. Gisela Stege who works as a freelance translator informed me that she occasionally works for the *Bastei Lübbe Verlag* and that she translates an

average of 300 pages a month (personal correspondence from August 1993). The *Bastei Lübbe Verlag*, similar to other publishing houses remunerates her per page whereas magazines like *Geo* and *Focus* pay her per number of words (personal correspondence from May 1993).

As a consequence, freelance translators are acutely aware of economic factors and time constraints. The saying 'time is money' can certainly be applied to this profession, and the translator who gets paid per page, often has to meet unrealistic deadlines. The faster a work is finished, the better. The translation of *Piela's Child* can be regarded as an example of a book published by a publishing house that does not have the reputation for releasing literature of a high standard and clearly reflects the material conditions under which translators often have to work.

The relationship between the source and target text is therefore a complex web made up of a variety of factors that have to be defined for each and every text each and every time, as every text is produced under different circumstances. Lambert and Van Gorp advocate the investigation of relationships between literary systems of the target and source cultures and suggest some relations that "deserve to be studied", for example:

- *the authorial intentions in the source and target systems, and their correlation.
- *the situation of the reader within the respective systems.
- *translations within a given literature (Lambert and Van Gorp 1985:44).

All of the above suggested relations certainly contribute to gaining an insight and understanding

of the numerous factors involved in the process of translation and it is apparent that different variables play a role in the process of translation.

In *Fie!a's Child* the authorial intentions of the source and target text systems differ as the source text is aimed at a different readership from the readership of the target text. It is interesting to note that Dalene Matthee herself translated the Afrikaans version into English, with the aim of making it available to an English speaking, not necessarily South African audience. She found herself in the unique position of translating her own work and the English text which has been published at *Viking Publishing House*, a very prestigious publishing house, reflects that it has been carried out with great care and devotion. None of the flaws which have been criticized in the German translation are present in the English translation of *Fie!a's Child*, whether they be typing errors, unidiomatic constructions, archaisms or typical South African colloquialisms to name but a few.

The English version of *Fie!a's Child*, which functions as my source text, has been written for a South African as well as an international English reading audience. In South Africa the book is generally regarded as high popular literature (cf. discussion on genre of the book in the first chapter) and its value with regard to historical and regional aspects has been favourably mentioned by numerous critics. The genre of texts is important as different genres are characterized by different styles and create certain expectations on the side of the reader. The South African reader of *Fie!a's Child* hence holds certain preconceived ideas about the book. Moreover it can be anticipated that the storyline and description of Knysna and its surroundings

are interesting for the lay-person who wants to be entertained, whereas the book certainly does not yield enough information for a his who wants to gather some facts about Knysna and the garden route around 1870.

The translator of such a text should ideally be aware of the genre of the source text, of its conventions and characteristics. At the same time the readership of the target culture will determine and influence the strategies adopted by the translator, which could lead to a situation where the types of genre of the source- and target text do not necessarily overlap.

In order to identify two different types of genres, the characteristics of those genres have to be examined. As has been discussed in the previous chapter, it is difficult to establish a clear-cut category for Dalene Matthee's book and the opinions of literary experts vary accordingly. The hypothesis of this research project however entails that during the translation process a genre-type shift has taken place due to the influence of the German publishing house which resulted in a different target audience. As a consequence, the different covers and prefaces of the source and target text are aimed at and appeal to a different readership.

The function of translation depends on the targeted audience and the translation of *Fie!s Child* cannot, according to standards that have been established by translation scholars (cf. Newmark, Venuti), be regarded as a top-quality, good translation as the translation is too close to the source text. According to Snell Hornby translation entails:

that not the word, nor the text but the culture have become the operational unit of operation (Snell-Hornby 1990:8).

This statement seems to be rather idealistic when examining the mass production of second-rate translations on the market, with *Fieba's Child* just one example among many. The reader who chooses a book that has been published by a publishing house like the *Bastei Lübbe Verlag*, perhaps has different expectations from a South African or British reader who bought the hard-cover version of *Fieba's Child* of the *Viking Publishing House*. The make-up and display of the two books differ in various aspects:

The source text has a more spacious division of its chapters and the headings of the chapters are printed in big, aesthetically pleasing letters. Chapter two, for example, is only a paragraph long and does not even stretch over a third of a page. The rest of this page has been left empty with the following chapter only starting on the next page. The target text is a paperback version and has fewer luxurious features. Chapters are shifted very closely together and chapter two, for example, is only a continuation of chapter one, hence occupying much less space than the same chapter in the source text.

As has been mentioned beforehand, translations within a given literature are genre specific and no translation can be seen out of context with genre. In order to account for the genre of a text as well as any possible shifts that might have taken place during the translation process, it is important to investigate the conditions under which the translator produces a text as well as the

demands of the client as it can be argued that the working conditions of the translator and the policies of the publishing house have an influence on the literary genre of a translation.

Gisela Stege, the translator of *Fidel's Child* gave the following reply when asked about whether she adopted a specific translation strategy in view of her readership:

"Translation strategy? Good lord, no! I translate according to my gut-feeling. If I can identify with a book and understand what it is about, the translation will be satisfactory. A good command of the German language is of course essential". (personal correspondence, May, 1992)

In her above comment, the translator expresses the difficulty translators have in assessing the communicative value as well as the intentionality of the target text. Gisela Stege is probably insinuating that in practice a lot of translations are done without the translator being too concerned about the readership and respective theoretical notions regarding the interpretation of a text. Initially it is the publisher who decides to have a particular book translated. The choice is guided by his/her concerns whether the translation will sell and the choice of a final text depends on the publishers perceived nature of the readership. To ensure maximum sales the publisher of trivial literature (or for argument's sake, any other literature) needs an idea of the public preferences, and often changes that take place during the translation process indirectly reflect the strategies of the publishing house.

Chapter : 4

Results of Analysis:

The investigation on the macro and micro-level indicates that the source and target text are aimed at different readerships. This was illustrated in particular by the design of the front cover, the introduction of the author, as well as the summary of the story-line in the source and target text.

The target text was found to be very close to the source text in its choice of words, sentence structure, its adherence to the same division of paragraphs and chapters, as well as the direct translation of idioms and metaphors that do not have the same equivalents in German. Typing errors and an unnatural German sentence structure indicate that the translation was done quickly and it becomes apparent that the source text was translated with much more care than the German text. At the same time it remains problematic as to why the translator used the Afrikaans version as a reference and reintroduced typical Afrikaans terms in the German translation. This can perhaps be attributed to the policy of the *Bastei Lübbe Verlag*. They may have wished to introduce an exotic element for their readership by adding a foreign flair to the text. This was achieved by directly transferring Afrikaans words as well as by inventing neologisms. As a result the text is difficult to read and it can be hypothesized that the meaning of many concepts was lost to a German readership. Data compiled on the preliminary level suggests that the audiences targeted by means of the different book covers, as well as prefaces, differ (cf. discussion of preliminary data) and the analysis on the macro and micro level show that the translation is very close to the source text. This does not coincide with the contemporary perception in translation

studies, namely that translation should be a cultural rather than a linguistic transfer, thereby ensuring a successful communication. It has to be pointed out in this context that it is impossible to establish a profile of the different readerships and to investigate their motives, expectations, as well as processing efforts during the process of reading, as has been suggested by Gutt. It becomes clear however, that the concept of the reader is important in terms of translation strategies as these can lead to "over" or "undertranslated" texts.

The study of forms of address and dialogue which were supplemented by the notion of discourse analysis resulted in some interesting observations, namely that the translator consciously or unconsciously reinforced certain stereotypes, especially pertaining to the black and white issue. In the translation, Fiela is portrayed as more obedient and obsequious, whereas the white officials, as well as Elias van Rooyen, appear more self-assured than is suggested in the source text. This resulted in a genre-type shift between the source and target text, although it would be difficult to determine the degree of change between high popular literature and trivial literature.

Conclusion:

Due to the translator's strategy, the communication process was not always successful. In terms of relevance theory, the crucial ingredient for a successful communication to take place is that "the hearer manages to select the actual speaker-intended assumptions from all the assumptions they could have used from their cognitive environment" (Gutt 1991:28). Gutt elaborates on this idea maintaining that the reader of a text tends to spend as little processing effort as possible when reading a text, while at the same time expecting that the contextual effects, namely the acquisition of new information and the confirmation of his/her world view, are as large as possible (Gutt 1991:20-35). The translation of *Fidel's Child* differs from Gutt's hypothesis with regard to an effective communication in that it is very literal and too close to the source text. This results in a text that is often distorted and the meaning of concepts are often lost due to a literal translation, which makes it difficult for the readership to decode their meaning. This can be observed especially in the literal translation of idioms.

The consensus in contemporary translation studies suggests that a good translation should not read as a translation at all and that the style and naturalness of expression of the target language should be brought across in the translation (cf. Venuti 1992, Snell-Hornby 1990, Gutt 1991). This view also reflects the idea that the target text should function like a target text original and that the communicator, in this case the translator, has the responsibility to ensure that the informative content of the source text is clarified to his/her readership and decodified in the context of the target audience. Hewson summarizes this insight as follows: "the request for translation is not so

much the production of equivalent messages but rather a process of explanation" (Hewson 1991:114).

As a consequence, the question to be asked in this context is in what respect the interpretation of the translator should resemble the original? Gutt maintains "that a translation should only resemble the original in those respects that can be expected to be it adequately relevant to the receptor language audience". He adds that "the translation should be clear and natural in expression and not unnecessarily difficult to understand, therefore expecting unnecessary processing efforts from the audience" (Gutt 1991:103).

Consequently, according to the principle of relevance, the translator first and foremost has to consider the interests of his/her audience. During the process of translation an attempt has to be made to transfer messages to an audience that does not share the same context as the source text readership. This however has not been attempted by the translator of *Fieba's Child* who placed unnecessary strain on her audience by confronting them with concepts and idiomatic expressions which are relevant within the South African context but not necessarily the German context.

Therefore it cannot be taken for granted that a translation is always produced for the needs of its target audience. The translation of *Fieba's Child* often reflects the non-comprehension of the translator with regard to the nature of the source text as well as the different needs of the target readership. This however can be attributed to the literary genre of the target text as well as its readership, with the hypothesis being that the readership of the *Bastei Lübbe Verlag* may convey

information differently and read a book like *Fiela's Child* for its entertainment value rather than informative content. It can therefore be assumed that such a readership is not too concerned about understanding every term and concept in the book. At the same time the problem remains that one cannot predict a readership or the effect which a text has on them as a readership is never static, and it is virtually impossible to establish a readership profile for *Fiela's Child*.

Certain needs of a readership have however been acknowledged in recent work published in translation studies and Gutt's relevance theory and communicative approach demonstrates that translations should be adapted to the specific needs of its target readership. The communicator therefore has to ensure that the targeted readership is able to infer the intended meaning from the source text, even if this results in the text being re-written.

The reasons for distortions, parts that are omitted, typing errors and so on in the target text of *Fiela's Child* can be linked to the publishing house as well as the literary genre of the target text. In this case we are dealing with a translation that does not comply with the requirements of a translation carried out with great care and dedication. This contrasts with the English translation of the Afrikaans original. The translation has however been re-printed despite its errors and flaws and the book has enjoyed a wide readership in Germany, which, as has been mentioned above, might be explained by the fact that the average reader of the *Bastei Lübbe Verlag* perhaps does not expect a high quality literary text.

The German translation does not correspond to the needs of a readership as outlined above: at

the same time the book has been distributed to and read by a large audience. As a consequence it can be argued that the successful translation of a book (in terms of sales figures) is genre dependent and it can be argued that the quality of translations differ accordingly. Hewson et al point out "that a text is the result of the conditions of production which might be material, ideological or cultural" (Hewson 1991:143). Hence it becomes clear that the motivation and working conditions of a translator are very important, and these are often linked to the type of translation and hence type of publishing house. Interesting in this context would be the question whether the translation of *Fiel's Child* would have been different if translated for another publishing house.

The translation of *Fiel's Child* reflects that the source culture played a dominant role and the German translation demonstrates that the translator of the text did not attempt to translate the text beyond one-to-one messages. Thus it can be assumed that the amount of time and money spent on translating and editing the book were minimal. This in turn reflects the value the publishing house attached to the text which diverges from the communicative purpose of the source text. The above translation hence indicates that numerous factors play an important role in the process of translation and as a result the function and aim of the target text can differ substantially from the source text.

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